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## OLE BULL IN CHICAGO.

OLE BULL'S CONCERTS.—Farwell Hall was well filled on last evening, the occasion being the first concert of Ole Bull since his return to this country. His selections were exclusively of his own compositions and consisted of a "Cantabile Adoroso Rondo;" a fantasy upon a Russian legend, called "The Nightingale," and the "Polacco Guirriera." Never was there a more cordial reception given an artist than that which Ole Bull received on last evening. His appearance was the signal for unanimous and hearty applause, that was as gratifying to him as it was earnest on the part of those who gave it. In his old-school politeness, he bowed profusely to all, including the members of the orchestra, but very gracefully, before he proceeded. There is something magnetic in Ole Bull's presence as well as in his playing, and it is little wonder that the audience should have been so enthusiastic throughout the entire evening.

Ole Bull seeks and finds emotions in the violin, which he develops and communicates to others. There is none of the meaningless ornamentations about his concert pieces that we discover with the greater number of our leading violinists. He could not better have illustrated the truth of what we have said than in the contrast afforded by his first selection and that which he played for an encore. In the first piece there was an exquisite sweetness, a delicacy and plaintiveness of sound that the violin may be made to utter in the hands of a master. For the encore he gave a medley of our national airs, including "Hail Columbia," "Yankee Doodle," and the "Arkansas Traveler," and the lament was changed to a gay and happy movement, playful in the humor of the variations, and positively comical in the rendition of the melody. Such is the command which Ole Bull has over the violin, and so thoroughly does he understand the resources of his instrument.

The second selection, called "The Nightingale," was even more charming than the first. There was a delightful melody running through it, the orchestra taking it up, and again the violinist coming back to it in runs, in harmonics, in trills and double trills. The imitation of the bird notes was wonderful, and the attenuated tones of the flute and violin, the latter in semblance to the former, could scarce be distinguished one from the other. This morceaux was one of those which told its own story and excited an interest that mere artistic execution can never secure. In his playing of two parts, one would almost imagine that Ole Bull takes all the parts of an organ. He masses the forces of the instrument as a conductor does those of an orchestra. He shades and tones them down in the same way. The most delicate of his strokes are as clear as a bell and his echoes are sweet and soothing. For a second encore, he repeated a portion of "The Nightingale." His third piece was to a peculiar march time, with a brilliant accompaniment, and elicited a third encore.

Among the rest of the performers, Mme. Varian Hoffman stands pre-eminent. She has a very sympathetic voice, and renders everything she attempts with ease and grace.

Mr. Pollak has a very smooth and flexible baritone voice, and sang with good expression.

Mr. Hoffman played a piano fantasia of two parts, the first being a transcription of

airs from "Trovatore" and the "Shooting Star Galop." For an encore he played his own arrangement of the "Mocking-Bird." Mr. Hoffman has a practical touch, executes easily, and his runs are remarkably delicate. There was also great merit in the several accompaniments which he played during the evening.

## RECEPTION AT THE ACADEMY OF DESIGN.

The Academy of Design was closed for a few days, to enable the Committee to arrange for the hanging of the pictures which have just arrived from the Paris Exposition, where they represented the American Department of the Fine Arts. The galleries were crowded to suffocation by the elite of the fashion of the city, rendering it impossible to make a critical examination of the pictures. Many of these works of art have been exhibited here before, so it will suffice to mention the additional attractions which have been added to the Fall exhibition of the Academy. The paintings are as follows:

"The Rainy Season in the Tropics" and "Niagara," by Church; "In the Woods," by Durand; "Mrs. Washington's Reception, or the Republican Court," and "Portrait of Hon. Gulian C. Verplanck," by Huntington; "Mary Stuart Hearing the First Mass at Holyrood After her Return from France," by Leutze; "The Apple of Discord" and "The Pride of the Village," by Gray; "Lake George in Autumn," "Morning off the Coast of Massachusetts," "Coast, Newport Harbor," and "Glimpses of the White Mountains," by Kensett; "Old Kentucky Home," "Fiddling His Way" and "Sabbath Morning," by Eastman Johnson; "Landscape, with Cattle," and "American Sunset," by Inness; "Mount Washington, New Hampshire," by Gignoux; "The Old Hunting Ground" and "Rhode Island Coast," by Whittredge; "Last of October," "Virginia in 1863" and "Autumn, Ashokan Woods," by McEntee; "Early Autumn," and "View of the Adirondacks, taken near Mount Mansfield," by Hubbard; "Foggy Day at Nantucket" and "Woods in June," by Richards; "Mount Jefferson, New Hampshire," by Cropsey; "Sources of the Susquehanna," by Mignot; "Twilight on Mount Hunter" and "Home in the Wilderness," by S. R. Gifford; "Tunxis River, Connecticut," by J. M. Hart; "A Swiss Lake" and "Genesee Flats," by Casilear; "View of the Alhambra," by Colman; "Winter Twilight" and "The Penitent," by Boughton; "Cavalry Charge at Fredericksburg, Virginia," by Darley; "Thoughts of Liberia," by Edwin White; "The Gun Foundry" by J. F. Weir; "Confederate Prisoners to the Front" and "The Bright Side," by Winslow Homer; "The Last Sleep" and "The Consecration," by Lamborn; "The Children of the Mountains," by Thomas Moran; "Flowers," by La Farge; "The Bears' Dance," by Beard, and, finally, several "Portraits," by Elliott, Healy and Baker.

The following are the works in sculpture:

"The Indian Hunter and His Dog" and "The Freedman," both in bronze, by J. Q. A. Ward; "Statue of Napoleon," bronze, and "Bust of a Rocky Mountain Trapper," by Launt Thompson; "Bust of Abraham

Lincoln," marble, by L. W. Volk; and several statuettes in bronze by John Rogers, "One More Shot," "The Wounded Scout," and "Taking the Oath."

## MUSICAL ITEMS.

SS. PETERSBURGH.—On the 28th ult., the fourth concert of the Russian Musical Society took place under the direction of M. Hector Berlioz. The works performed were: *Pastoral Symphony*, Beethoven; chorus from *Die Zauberflöte*, Mozart; overture to *Benvenuto Cellini*, Berlioz; air, "Giunse alfin il momento" from *Le Nozze di Figaro*, Mozart; "Ave Verum," Mozart; "Evening Scene," a romance for mezzo-soprano and orchestra, Hector Berlioz; and overture to *Oberon*, Weber.

AMSTERDAM.—At the first concert given this year by the Maatschappij Felix Meritis, under the direction of M. Verhulst, the programme included among other compositions: *Symphony in B flat major*, Op. 60, Beethoven; Air from *Mitane*, Rossini; Violin Concerto, Mendelssohn (Herr Remenyi from Pesth); overture to *Die Schöne Melusine*, Mendelssohn; Hungarian Songs for the Violin, Liszt; and overture to *Michel Angelo*, Gade.

VENICE.—Meyerbeer's *Dinorah* is to be produced this season at the Teatro Fenice. *Dinorah* herself will be represented by Signora De Maesen, who has already played the part with great success in Monza and Genoa.

ARNHEIM.—The members of the "Maatschappij tot Bevordering der Toonkunst," recently gave a performance of Haydn's *Seasons*.

PARIS.—M. Offenbach's new opera, *Robinson Crusoe*, has been produced at the Opéra-Comique with much success. At the Italiens, Mdle. Adelina Patti has achieved a new triumph in the part of Gilda in *Rigoletto*. She was supported by Mdle. Grossi, Signors Nicolini, Cresci, and Agnesi. Signor Mongini has left Paris for Lisbon. The four hundred and seventy-eighth representation of *Guillaume Tell* took place on Monday last at the Grand Opera.

ERFURT.—The infant prodigy, Henry Herold, from Paris, appeared at a concert lately and played a "Concert-Polonaise," and a "Fantaisie-Caprice," by Vieuxtemps, to the great delight of those who are fond of phenomenal violinists. On being encored, he gave a movement from a Concerto by de Beriot.

Madame Nantier Didier, so well and favorably known in this city, recently died in Madrid, of paralysis of the heart. She was in the prime of health and vigor, and in the enjoyment of brilliant artistic success. Her sudden and unexpected death is mourned and regretted in every musical circle.

ZURICH.—M. Maillart's *Glückchen des Eremiten* has been successfully produced.

COLOGNE.—The overture to *Euryanthe*, Weber; Violin Concerto, Beethoven; *Die Gründung Romo*, Hiller; and Spontini's overture to *Die Vestalin*, were the pieces selected for performance at the fourth Gürzenich Concert.

BRUNN.—Herren Joachim and Brahms, recently gave a concert, when among the pieces played were: Sonata with Violin, O minor (Op. 30, No. 3), Beethoven; Rondo in B minor; "Teufelssonne," Tartini; Suite, Bach; and various other compositions, Brahms.